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### “THE DIAL”:

AN HISTORICAL AND BIOGRAPHICAL INTRODUCTION, WITH A LIST OF  
THE CONTRIBUTORS.

BY GEORGE WILLIS COOKE.

When the present essay was projected (in November, 1881), little had been written about “The Dial.” Since that time the Carlyle and Emerson Correspondence has been published, Froude’s “Life of Carlyle,” and biographies of Margaret Fuller, Thoreau, and Ripley in the “American Men of Letters” series. Each of these works has added considerable to our knowledge of that unique periodical; but there is yet much left which can be said of it. All that it was to the persons who wrote for it cannot be told even now; but it is possible to give a continuous narrative of its origin and its influence. As the organ of the transcendental movement it deserves all the recognition it has received. It also did a service not to be forgotten in bringing before the public several young persons who have since gained distinction in literature. It was almost the first means of expression for all the writers who contributed to its pages. Emerson and Alcott had printed something before, and so had Ripley. In its pages Thoreau, W. E.

Channing, Dwight, Cranch, Curtis, Dana, and several others, appeared for the first time in print. Nearly all the other writers have in some way contributed to the literature of the time, or offer something of interest to the student of that period. I have been able to add much that seems to me of interest concerning these lesser contributors to "The Dial," and to rescue some names from the oblivion into which they had fallen. Some of the names presented in these pages will recall pleasant memories to those of "The Dial" writers now living.

Through the kindness of Mr. James Elliot Cabot I am able to give several letters about "The Dial" from Emerson, Margaret Fuller, and Miss Elizabeth Peabody, as well as two or three extracts from Emerson's diary. In compiling a list of the contributors I have had generous aid from Mr. F. B. Sanborn, Col. T. W. Higginson, and Rev. J. F. Clarke. To Dr. E. W. Emerson I am indebted for the use of his father's copy of "The Dial," in which some of the names of the writers had been written by his hand. With the aid obtained from these most friendly contributors to my enterprise, and that received from many other persons, I have been enabled to make a nearly complete list of "The Dial" writers. Only a few of the shorter and less important pieces are left without the author's name.

At the time when Emerson began to lecture in Boston, and the transcendental movement was taking shape, there was talk of a periodical to represent the new thought. As early as March, 1835, Emerson wrote of a projected "organ of a spiritual philosophy" which several young men among his friends were discussing. This journal was to have been called "'The Transcendentalist,' 'The Spiritual Inquirer,' or the like," and it was proposed that Rev. F. H. Hedge should be the editor. When Mr. Hedge went to Bangor, in 1835, Emerson wrote to Carlyle, in April of that year, suggesting that he become the editor of the proposed periodical. At this time his American admirers were urging Carlyle to come to this country and settle among them. He was to write books, lecture, and edit "The Transcendentalist." "We feel some confidence," wrote Emerson, "that it could be made to secure him a support."

Hedge being too far away, and Carlyle not coming to America, much difficulty was found in securing an editor. The subject was frequently debated in the gatherings of the transcendentalists, as they came together at the houses of one or another of the believers. The discussion of the proposed periodical went on until the autumn of 1836, when the bi-centennial of Harvard College brought together four young Unitarian preachers, R. W. Emerson, George Ripley, F. H. Hedge, and George Putnam, who debated the need of a better theology, and the advantage to be gained from an organ of that form of thought which they held in common. The following week another meeting was held at the house of George Ripley, and, in the same month of September, one with Emerson at Concord. Out of these meetings grew an informal gathering of friends, which has been known as the Symposium, the Transcendental Club, and by other names. It seldom included more than a dozen persons—all idealists and readers of German philosophy. There was no formal organization or any distinct object set forth on the part of those who constituted the membership. They were drawn together by a common desire for a more spiritual interpretation of religion than that to which they had been accustomed.

As opportunity offered these friends met at each other's houses, and, though a periodical was often discussed, their plans did not get shaped into action for some time. In 1839 the talk finally grew more definite, and the correspondence of Emerson, Margaret Fuller, and Alcott, at this period, frequently refers to the speedy appearance of the new journal. The friends of the proposed periodical were moved to commence their undertaking in earnest by "The Monthly Magazine" of London, which, in January, 1839, passed under the editorship of John A. Heraud, a disciple of Coleridge and a fifth-rate poet. He gave that periodical a new tone and character, and it was read with delight by Ripley, Alcott, Francis, and others, on this side the Atlantic. Its character was much more distinctively literary than "The Dial" became, but it had also much of the idealistic spirit of the time, and it was saturated with the philosophic thought imbibed from Coleridge and from Germany. The writings of Emerson and Alcott were hailed with delight in its pages, "Nature" being attributed to the latter. In April, 1840, it published a master's oration by

Robert Bartlett, which contained the essence of the thought which was stirring so many minds in America.

Margaret Fuller attended the club September 18, 1839, and expressed her ideas about the projected periodical; and on that occasion the name "Dial" was used, it probably having been suggested by Alcott. She was selected for the editor, and she began at once to marshal the forces necessary to its appearance. It was proposed to issue the first number in April, and she wrote to W. H. Channing, Hedge, and others, urging them to contribute to its pages. It was arranged that George Ripley should be the associate editor; and he acted in that capacity so long as Margaret Fuller was the editor. A plan was suggested for selling "The Dial" by merit, not by subscription, which met with the approval of Margaret Fuller; but it probably met with no favor from her assistant, who had charge of the publishing, and it was abandoned. At the end of May only thirty subscribers had been received in Boston; but the work of preparation went on, and the new literary bantling made its appearance in July. After years of talk and hopeful anticipation, the organ of the new life was a fact. Too much had been desired; and all who took part in its preparation were disappointed. Margaret Fuller wrote to Emerson, immediately after its appearance, of its failure to reach her own ideal. "I am glad," she says to him, "you are not quite dissatisfied with the first number. I feel myself how far it is from the eaglet motion I wanted. I suffer in looking over it now." Alcott found little in it to please him; and he wrote of it to Herand in words of ambitious hope for the future. "It satisfies me not," was his complaint, "nor Emerson. It measures not the meridian but the morning ray; the nations wait for the gnomon that shall mark the broad noon." His wish that it become a more outspoken organ of the subjective philosophy seems not to have been shared in by Emerson, for he made this record of his hopes in his diary:

"And now I think our 'Dial' ought not to be a mere literary journal, but that the times demand of us all a more earnest aim. It ought to contain the best advice on the topics of government, temperance, abolition, trade, and domestic life. It might well add to such compositions such poetry and sentiment as now will constitute its best merit. Yet it ought to go straight into life with the devoted wisdom of the best men in the land. It should—should it not?—

be a degree nearer to the hodiernal facts than my writings are. I wish to write pure mathematics, and not a culinary almanac or application of science to the arts."

On the fourth day of August he wrote to Margaret Fuller of his desire to make "The Dial" an organ of the higher life in the daily affairs of men rather than a literary journal.

"I begin to wish to see a different 'Dial' from that which I first imagined. I would not have it too purely literary. I wish that we might make a journal so broad and great in its survey that it should lead the opinion of this generation on every great interest, and read the law on property, government, education, as well as on art, letters, and religion. A great journal people must read, and it does not seem worth our while to work with any other than sovereign aims. So I wish we might court some of the good fanatics and publish chapters on every head in the whole art of living."

Before the first number appeared he wrote to Carlyle: "It is not much; indeed, though no copy has come to me, I know it is far short of what it should be, for they have suffered puffs and dulness to creep in for the sake of the complement of pages; but it is better than anything we had." After it appeared he wrote that it contained "scarce anything considerable or even visible." When the second number was published, the satisfaction it gave to some of its readers seems to have encouraged the editors, for Margaret Fuller wrote in these words to Emerson, under date of November 7th:

"I begin to be much interested in 'The Dial,' finding it brings meat and drink to sundry famishing men and women at a distance from these tables. Meseems you ought to know with what delight the 'Woodnotes' have been heard."

The publication of "The Dial" was not well managed, and it suffered many things from those who had it in charge. Its subscription-list did not at any time reach three hundred names. It was proposed to pay Margaret Fuller two hundred dollars for her work as the editor, but nothing could be paid, and her own interests pressed. In November, 1841, she wrote: "'The Dial' is likely to fall through entirely."

Its first publishers were Weeks, Jordan & Co., who were very sanguine of its success, and with high anticipations published a

large number of copies of the earlier numbers. During the second year they failed, and the copies on hand were distributed among the contributors. With some effort the subscription-list was secured by the editors, and the continued use of the name was only retained with difficulty. Miss Elizabeth P. Peabody, a Boston bookseller at that time, then undertook the laborious task of publication. She and her aged father even wrapped the numbers for mailing, and gave to its service a great amount of gratuitous labor. An appeal was made to the public to sustain the magazine better. Those interested in the fate of "The Dial" were requested to pay promptly, and to become subscribers, instead of buying the single numbers as they were published.

After Miss Peabody took its publication in charge she wrote to Emerson that, having paid the printer's bills, she would pay Margaret Fuller first before taking out any commission for her own services, until the editor had received three hundred dollars a year. Then she would take the usual commission for her services, after which the editor and contributors should receive further compensation. Alas, for so good a plan, so nicely laid out on paper, that it should have failed utterly to remunerate either editor or contributors! Miss Peabody wrote of the former publishers as "that rascally firm"; but the list of subscribers fell off. Having made an examination of the accounts of "The Dial," with the aid of a friend, she found that they did not warrant any pay to the editor, if even so much as the continuance of the journal. In March, 1842, immediately after this examination, Miss Peabody wrote to Emerson that not more than three hundred subscribers could be counted on. She said that if seven hundred and fifty copies were printed the expenses could not be met, after allowing twenty per cent discount to agents; but if only five hundred copies were printed the expenses could be reduced within the receipts. She also wrote: "Margaret, after knowing these items, decides she cannot give her time to it any more. It is a great care and responsibility, and she is not able to give gratuitous labor. She has gone on in the hope that it might afford her a sufficient compensation to enable her to give up her laborious teaching; but the two labors are altogether too much for her."

Margaret Fuller had already found her health giving way, and the worry of the editorship was more than she could endure. She

wrote the following note to Emerson at the same time Miss Peabody sent the above letter :

"I grieve to disappoint you after all the trouble you have taken. I am also sorry myself, for if I could have received a maintenance from this 'Dial' I could have done my duties to it well, which I never have all this time, and my time might have been given to my pen ; while now, for more than three months, I have been able to write no line except letters. But it cannot be helped. It has been a sad business."

Had "The Dial" been made a financial success, so that Margaret Fuller could have given her whole thought and time to literature, free from all distractions, the gain of it would have been great to American letters. As it was, it was often a burden to those who had charge of it, and, while laughed at for what they produced, they were quite crippled against doing that which they most of all desired to accomplish.

Margaret Fuller wrote a brief note announcing the suspension of "The Dial" ; but she sent it to Emerson, suggesting that he or Parker might wish to continue the work. In writing to him about the withdrawal of the editor, Miss Peabody offered to act herself as the assistant editor rather than have "The Dial" suspended, and added : "Miss Fuller thinks you and Mr. Parker may think it best to go on, in order to have an organ whereby the Free may speak. If you think that you shall go on, that last notice—about the suspension—you can cross out." The effect of this announcement on Emerson may be seen from a record in his Diary :

"'The Dial' is to be sustained or ended, and I must settle the question, it seems, of its life or death. I wish it to live, but I do not wish to be its life. Neither do I like to put it into the hands of the Humanity and Reform Men, because they trample on letters and poetry ; nor in the hands of the scholars, for they are dead and dry."

To Margaret Fuller he wrote this letter :

"MONDAY MORNING, 20 March, 1842.

"DEAR MARGARET : After thinking a little concerning this matter of 'The Dial,' I incline to undertake it for a time rather than have it stop and go into the hands that know not Joseph. I had rather it should not be suspended. Your friends are my friends, and will give me such aid as they would have given you, and my main resource is to adopt the ex-



pedient of selection from old or from foreign books almost with the liberality to which Alcott would carry it, certainly to make Synesius, or Lucian, or Chaucer speak whenever a dull article is offered and rejected. Perhaps I shall rue this day of accepting such an intruder on my peace, such a consumer of my time, as a 'Dial.' Perhaps, then, I shall find some friend of Hercules who will lend a shoulder to uphold the little world. At all events, you have played martyr a little too long alone; let there be rotation in martyrdom. Yet shall you not forget to help. I think also I had rather undertake it alone than with any partnership or oversight such as Mr. Parker or Mr. Ripley, for example. So little skill have I in partnership that I am sure that we should make each other mutually unhappy. Now I will ask of them their whole aid and furtherance. So I think you shall withhold your notice to subscribers, and I will immediately consult 'Fabricius on Authors' for solid continent to fill up July withal. You will see at once what folios of information on details and good advice for my first adventure I need. Send me word that your head aches less with such prospect of present relief, and we will hope that our 'Dial' will one day grow so rich as to pay its old debts.

Yours,

- WALDO."

In writing to Carlyle a week later Emerson relates the history of "The Dial," and specifies the reasons for deciding to continue it.

"I had not the cruelty to kill it, and so must answer with my own proper care and nursing for its life. Perhaps it is a great folly in me, who have little adroitness in turning off work, to assume this sure vexation, but 'The Dial' has certain charms to me as an opportunity, which I grudge to destroy. Lately, at New York, I found it to be to a certain class of men and women, though few, an object of tenderness and religion. You cannot believe it?"

It would seem by these letters that Emerson did not at all misunderstand the task he had assumed, how much of drudgery it would be sure to involve, and the probability that it would not pay him even the smallest compensation for his work. For the sake, however, of what "The Dial" stood for, and with the purpose of having in this country an organ for all free minds, he took up this unpromising task. He took it up, too, perhaps, with the hope of making it answer a higher purpose than hitherto. Writing to him in April about securing an honest and reliable publisher, Margaret Fuller alludes to his making of "The Dial" a different periodical from what it had been, and her regret at having been obliged to give it up.

"The only way," she writes, "in which this will affect me is, that I think you will sometimes reject pieces that I should not. For you have always had in view to make a good periodical and represent your own tastes, while I have had in view to let all kinds of people have freedom to say their say for better, for worse."

Emerson's method of conducting a periodical was altogether the better one. He made "*The Dial*" more to his own mind, kept it open to the best writing he could secure, but made it also the organ of those reforms with which he had sympathy in some greater or less degree. His name now appeared at the top of the third page of the cover as the editor, his editorship having been announced by the publisher with the number for July, 1842. But the subscription-list did not grow. Charles Lane and Henry Thoreau spent some time in canvassing for subscribers, and Greeley freely advertised "*The Dial*" in his "*Tribune*." In June Miss Peabody wrote to the new editor that not one half the copies printed went to regular subscribers; and Emerson mentions the exact number as two hundred and twenty. In February Miss Peabody wrote: "Little as '*The Dial*' is subscribed for, it is very extra lively read"; but she also announced that the list was falling off. In a few circles here and there "*The Dial*" was read with much of interest and satisfaction. At Brook Farm its appearance was watched for with eagerness, and all its pages were devoured with delight. The young people found in it an expression of their aspirations and hopes, and they eagerly discussed its better articles. The fact was, however, that only a very small number of persons really cared for "*The Dial*" and its idealisms.

Emerson not only acted as the editor, but also as the banker of "*The Dial*." He was obliged to endorse Miss Peabody's notes for the current expenses, and when the publication went into the hands of James Monroe & Co., at the end of the third year, she notified him that she might require him to pay \$120 due on its account. Monroe led Emerson to believe that with a more careful business management, and in connection with his own publishing business, "*The Dial*" could be made to succeed. It was therefore put into his hands; but the subscription-list did not increase, while the expenses did. Monroe charged one third of the selling price for its management, and the result was the abandonment of

the enterprise at the end of the first year under his control. Emerson took two years of the "martyrdom," and then "The Dial" came to its end. It probably cost him some hundreds of dollars, besides the time he gave to it. In September, 1854, Miss Peabody wrote him that a large number of copies of "The Dial" were lying in her brother's store, and asked him what should be done with them. He carried many of them to his own house, stored them in his attic, and distributed them where he thought they were desired or would do good. The last of them were burned or sold to the ragman in 1872.

Though so poorly sustained, "The Dial" served an admirable purpose. It enabled the transcendentalists to speak to each other, it brought their philosophy more distinctly before the public, it enabled them to give their thoughts a clearer utterance than they otherwise would have done, and it helped them to realize what their own cause meant. It gave them courage to appeal to the public with what they regarded as a larger and truer conception of life. It was not their aim to write fine essays and learned books; their movement was not purely literary in its nature. It was religious as well as intellectual, moral rather than literary; and it had in it the prophetic spirit. It was not a new form of inquiry about life and its problems, but it was a regenerating and inspiring impulse, leading men toward "plain living and high thinking." Transcendentalism came like a gospel to those who accepted it. None of "The Dial" writers wrote merely as literary artists. First of all, they had a word to utter, and they were anxious to reform the world. In any age such aims, in connection with literature, meet with little appreciation and favor. The highest service which was done by "The Dial" was to move a large number of persons to express their thoughts on the printed page. In itself this was nothing, but the persons who were influenced proved to have something to say that the world needed to hear. It is probable that Margaret Fuller, Thoreau, and Ellery Channing would have found another way to give their essays and poems to the public, but it is not to be forgotten that "The Dial" first did this for them.

The support which "The Dial" received indicates that the transcendental movement was not popular, that only a small number of persons were genuinely in sympathy with its thought

and spirit. The tendency of the time was largely in the direction of practical reform, while those who were favorable to the spiritual philosophy were only interested in it as it came from the pulpit or the lecture-platform. The more iconoclastic Theodore Parker could win hearers and readers, but the greater number of "The Dial" writers were too indefinite in thought and too noble in sentiment to attract the readers they hoped for in the beginning.

Small as was the success of "The Dial," from a financial point of view, it was hailed with delight by many of its readers. Among those who listened to Emerson, and with scattered readers in New and Old England alike, it was received with the deepest satisfaction, and all its pages read with the closest attention. The numbers were loaned from house to house, and its essays were discussed wherever the transcendentalists met. The fervor of its writers, the air of having something to say which outsiders could not appreciate, and the unconcern for facts and literary laws, made "The Dial" a source of ridicule to those not in sympathy with its high purpose and its earnest spiritual conviction. Even its friends could but smile at the extravagances of some of the writers, for the period was one of excess and *naïveté*. To those who did not receive the gospel of freedom and newness there was occasion in its pages for much of ridicule and sarcasm. Carlyle thought "The Dial" had too little body, that it was too ethereal and speculative. The same criticism was made nearer home, for the "Boston Quarterly" said: "It is full of rich thought, though somewhat injured by its puerile conceits and childish expressions. Its authors seem to have caught some partial glimpses and to have felt the moving of a richer, a higher life, which carries them away, and which as yet they have not been able to master. To our taste, they want manliness and practical aims. They are too vague, evanescent, ærial; but, nevertheless, there is a sad sincerity about many of them. On many sides they expose themselves to ridicule, but at bottom they seem to have a serious, solemn purpose." No better or truer word about "The Dial" could now be said for it than this by Orestes Brownson, himself a believer in the transcendental philosophy and a member of the club which originated "The Dial." He had invited the members of that club to write for his journal instead of starting one of their own. Another

friendly critic was found in the editor of the "Western Messenger," who praised it for the great truths it stood for; but its faults were pointed out: "Thus far, to speak frankly, we do not think they (the editors) have shown the power they possess. The articles in the number before us, if we except two or three, will, we think, do little good. However, we know that among the writers for this work are some dozen of the purest, clearest, and truest minds in the land, and such as will be felt, and felt deeply." To the unfriendly critics nothing too severe could be said against a journal so opposed to custom in literature as was "The Dial." The editor of the "Boston Times" quite exhausted his ingenuity in laughing at it. "It is, to us, humble, uninitiated sinners, yet ignorant of the sublime 'mysteries,' one of the most transcendently (we like big words) ridiculous productions." The "Boston Post" spoke of its "dreamy, silly, Carlyle-imitating style of writing," and said it was "rich in the profoundly allegorical and hopelessly obscure." Yet this newspaper praised some of the numbers for their freshness, high-toned sentiment, and truly American spirit.

The "orphic sayings" of Alcott, and the prose rhapsody called "Dolon," occasioned great merriment and much ridicule among the critics. In Louisville, Rev. J. F. Clarke and Rev. C. P. Cranch, the latter then preaching in that city as a minister-at-large, amused themselves by drawing caricatures of "The Dial" writers and sayings. One of these represents a man lying on a bed sipping wine, a copy of "The Dial" having fallen to the floor, while his wife sits at the foot of the bed blacking his boots. This was called "The Moral Influence of 'The Dial,'" and it had this legend from the poem on "Life":

" Why for work art thou striving,  
     Why seek'st thou for aught?  
 To the soul that is living  
     All things shall be brought."

The same poem led to another sketch, representing an immense man, with a copy of "The Dial" sticking from his coat-tail pocket, watching two companions of like dimensions dancing near him. All utter the following sentiment to a lean and cadaverous man gazing on them with amazement expressed on his features:

"Greatly to be  
Is enough for me,  
Is enough for thee."

In one of the cleverest of these sketches Clarke represents Margaret as driving a carriage, and Emerson as riding behind her. The editors say :

"Our 'Dial' shows the march of light  
O'er forests, hills, and meadows."

To this a critic, trudging by, replies :

"Not so, and yet you name it right;  
It marks the flight of shadows."

These witty persons, laughing at "The Dial" in their lonely outpost to keep their courage up, and all the time sighing for Boston and the Dial circle, shot their shafts at higher game as well, and did not spare Emerson. A bare-footed rustic, with a great eyeball for a head and gazing over valleys and hills, illustrated Emerson's saying in "Nature": "Standing on the bare ground, I become a transparent eyeball." A man with an immense melon-body, sitting among melons and corn in a field, is a caricature of this sentence in the same work: "I expand and live in the warm day, like corn and melons." Other sketches they made, but a few of the sentences which excited their mirth will show the drift of them all: "The great man angles with himself; he needs no other bait." "They are contented to be brushed like flies from the path of the great man." "The man has never lived who can feed us ever." "We are lined with eyes. We see with our feet." These sketches were never published, but Rev. J. F. Clarke possesses a large number of them arranged in a volume which bears the title, "Illustrations of the New Philosophy, 1835. By C. P. Cranch."<sup>1</sup>

The work on "The Dial" of an editorial kind being done gratuitously, the proof-reading was not so well cared for as it might have been. Writing of the first number, Margaret Fuller said: "The errors are most unhappy. I will not go away again when it is in press." This was written of Thoreau's "Persius," but there were errors throughout. In Dwight's essay on "The

<sup>1</sup> This date must represent the beginning of the sketches.

Religion of Beauty," the "*grass studded* with golden points " got *painted* instead, while *duty* appeared instead of *beauty* at the end of the third paragraph, and *makes* took the place of *wakes* near the bottom of the fourth page. Printed slips appeared with some of the numbers giving a list of corrections.

It is an indication of the literary condition of the country in 1840 that Emerson should have been willing to contribute so much of his best writing to "The Dial" without remuneration. Many of his best essays and poems were given to it for publication, even when other and more widely circulated journals were open to him. It had his heartiest interest from the beginning, and he gave to it much of time and money for the sake of what it represented. In July, 1842, he wrote to Carlyle that he submitted to what seemed a necessity of literary patriotism, and took charge of the thankless little "Dial," giving as a reason for so doing that "it serves as a sort of portfolio to carry about a few poems or sentences." He adds, in a strain of sadness over the thought of the hours it had cost him: "But I took it, as I said, and it took me, and a good deal of good time, to a small purpose."

A most interesting feature of Emerson's connection with "The Dial" was his drawing to it so many bright and promising young persons to become its contributors. It was at his suggestion and request that Thoreau, W. E. Channing, Mrs. Hooper, Stearns Wheeler, Charles Newcomb, Miss Clapp, and others, wrote for it or sent to it what they had previously written. All these persons were his friends and disciples, attracted to him personally and enamored of his thought. Many of the contributors were also Margaret Fuller's personal friends. Clarke, Hedge, Ripley, Caroline Sturgis, and Mrs. Hooper were her intimates, and they were drawn to the pages of "The Dial" through her efforts.

A remarkable feature of "The Dial," after Emerson became the editor, was its selections from the Oriental Scriptures. He anticipated the interest of later years, which has drawn so many persons to the exploration of these "old flower-fields of the soul;" and he equally anticipated the more recent doctrine of "the sympathy of religions." He eagerly read such translations as had then been made of the Buddhistic and other Asiatic sacred writings, and he brought into the pages of "The Dial" what his fine taste showed was best in these writings. He had the aid of other per-

sons in preparing these "Ethnical Scriptures," that being the title which he adopted for these selections. Thoreau gave his aid, as did several others. The first series of selections, in the first number of "The Dial" Emerson edited, was taken from the "Hitopadesa." His purpose in making these extracts he stated in an introductory note, which shows that he clearly appreciated what could be said for these divine utterances of the far East:

"We commence in the present number the printing of a series of selections from the oldest ethical and religious writings of men, exclusive of the Hebrew and Greek Scriptures. Each nation has its Bible more or less pure; none has yet been willing or able in a wise and devout spirit to collate its own with those of other nations, and sinking the civil-historical and the ritual portions to bring together the grand expressions of the moral sentiment in different ages and races, the rules for the guidance of life, the bursts of piety and of abandonment to the Invisible and Eternal—a work inevitable sooner or later, and which we hope is to be done by religion and not by literature."

Mr. Higginson is quite right in regarding her connection with "The Dial" as the most notable event in the literary career of Margaret Fuller, and he has given it that proportion in his "Life" of her which it deserves. Her best essays and sketches were printed in it. Her later work was written for immediate publication, but what she gave to "The Dial" was the slowly matured result of her years of leisure and deliberate thought. Some of it was hurried through to fill the pages, but all of it was the product of quiet years of reading and thinking. Her papers on Goethe and on "The Great Lawsuit" are the best she wrote. These are the best monument of her literary labors. All else she wrote was hurried, brief, and desultory in character. Her aim was high, as the editor of "The Dial," and she would have made a far better periodical could she have carried out her own ideal into reality. It was a great undertaking to conduct such a periodical without financial support, and without a literary constituency which could be relied on to provide suitable contributions. Under the circumstances "The Dial" shows an amount of merit which was not to have been expected.

George Ripley had much to do in establishing "The Dial," and he was the resident editor until he went to Brook Farm, in 1841.



He furnished the resolute purpose, the business sagacity, and the skill for critical drudgery, which were necessary to its management. An honored Unitarian preacher in Boston, he entered heartily into the spirit of the new philosophy, planned and established Brook Farm, made it a noble school for a large number of men and women, and afterward gave many years of patient critical labor to the "Tribune" and the "American Cyclopædia." As a critic of fine judgment he did much to make our literature worthy of our hopes. His library of "Specimens of Foreign Literature," begun in Boston in 1838, did excellent service in the quickening of thought. Jouffroy, De Wette, Goethe, Cousin, Schiller, and other German and French authors were thus made known in this country in good translations. Margaret Fuller, J. S. Dwight, J. F. Clarke, W. H. Channing, and C. T. Brooks, all "Dial" contributors, were among the translators. Several essays were also written for "The Dial" by Mrs. Ripley. As a maiden she was Sophia Willard Dana, born in Cambridge, a woman of culture and of great energy. She stood faithfully by her husband's side in his labors as a minister in Boston, and at Brook Farm she was one of the leaders in all its social and educational enterprises. Not sparing herself in any manner, she put her whole soul into that undertaking. Finding all that she hoped to realize fail, she joined the Catholic Church, being almost alone of "The Dial" writers to forsake the ideas and purposes of that hour of youthful enthusiasm.

The "Harbinger," begun at Brook Farm in June, 1845, was to some extent a successor to "The Dial." The same persons wrote for it, and the same spirit guided it. Ripley, Dwight, and Dana were the editors; and among the contributors were W. H. Channing, C. P. Cranch, G. W. Curtis, and J. F. Clarke. It was ably edited, was strongly literary in tone, and it was conducted with greater skill and judgment than "The Dial" had been. The drift of the hour toward reform found full expression in it, while the transcendental philosophy animated its pages.

Elizabeth Palmer Peabody was born in Billerica, Mass., in 1804, her father being a physician in that town. Her earlier years were spent mainly in Salem, where she received her education. In 1822 she went to Boston to engage in teaching. She became acquainted with Dr. Channing, read to him, and acted as

his literary assistant. This connection she has described in her "Recollections of Dr. Channing," published in 1880. When Alcott began his school in Boston she became one of his assistants, and she made a daily record of his teaching. As a result of this connection she published, in 1835, the "Record of a School: Exemplifying the General Principles of Spiritual Culture," in which she fully explained his theories and methods of teaching. Before this she had published several school-books, among them an "Introduction to Grammar," "First Steps in History," "Key to the History of the Hebrews," "Key to Grecian History," and a "Chronological History of the United States." Several tracts on educational topics were also written by her at this time. She early became interested in the methods of Pestalozzi, and in 1830 published lessons on Grammar after his plan. She did much to introduce his teaching and to commend it to educators. About 1840 she opened a foreign book-store on West Street in Boston, and with it she connected a small publishing business. In 1849 she began the publication of a magazine called "The *Æsthetic Papers*," which was to have been issued whenever enough matter of a valuable character had accumulated to make a volume of two hundred and fifty-six pages. No subscriptions were asked for beyond one number in advance. The introduction to the first and only number was by the editor, in which she discussed the meaning of the word *æsthetic*, which she said was "the watchword of a whole revolution in culture." The articles which followed made up a remarkable table of contents, and came in the following order: "Criticism," S. G. Ward; "Music," J. S. Dwight; "War," R. Waldo Emerson; "Organization," Parke Godwin; "Genius," Sampson Reed; "The Dorian Measure, with a Modern Application," the Editor; "Correspondence," J. J. G. Wilkinson; "Mainstreet," N. Hawthorne; "Abuse of Representative Government," Stephen H. Perkins; "Resistance to Civil Government," a lecture delivered in 1847, H. D. Thoreau; "Language," the Editor; "Vegetation about Salem, Mass.," An English Resident; and there were half a dozen poems—one by T. W. Higginson, one by his sister, Louisa S. Higginson, and one of them probably by Mrs. Hooper. Only fifty subscriptions were received, and a second number was not published. During the last twenty years Miss Peabody has been an

earnest advocate of the kindergarten, has written largely on the subject, lectured in its advocacy in many parts of the country, and published several lectures, tracts, and books in its exposition. Her zeal in behalf of the kindergarten has been effective in awakening a deep interest in the subject wherever she has been heard. Her life has been given to all good works, to culture and the higher education. She has known many of the most notable people of her time, and numbered not a few of them among her personal friends. Her conversation is full of profit and delight. Her paper on "Christ's Idea of Society" was at first sent as a letter to Harriet Martineau, at the request of George Ripley. With characteristic energy and self-forgetfulness she acted for a year and a half as the publisher of "The Dial," devoting to it many hours of drudgery.

Henry David Thoreau was born in Concord, Mass., July 12, 1817. His name appears on the Harvard College catalogue as "David Henry," and his contributions to "The Dial" were often signed "D. H. T.," and it was not until later that he came to write Henry first in his name. In August, 1839, Emerson wrote to Carlyle: "I have a young poet in this village named Thoreau, who writes the truest verses." The first thing by Thoreau to be printed was his poem entitled "Sympathy," which appeared in the first number of "The Dial." In the same number was printed a prose essay on "Aulus Persius Flaccus," which showed his genius in full activity. To the first volume he contributed one other poem, and two to the second. When Emerson took charge of "The Dial" Thoreau's pen was drawn on freely, and in the third volume he appeared no less than fifteen times—with twelve poems, his essay on the "Natural History of Massachusetts," a translation of "Prometheus Bound," a brief essay on "Anacreon," and a translation of eleven poems. To the last volume he gave his "Winter Walk" and the long essay on "Homer, Ossian, and Chaucer," and a number of translations from "Pindar," as well as a paper on the "Herald of Freedom." Many of these pieces were taken from his diary, as they were demanded by the editor. Nor was this all the work he did for "The Dial," for several of the Ethnical Scriptures were selected by him or with his aid. He also gave Emerson substantial help in the work of proof-reading. For all this work he received nothing whatever in the way of remuneration.

neration, though the magazine included some of the best of his essays and poems. During this period Thoreau lived in Emerson's house and worked with him in his garden; and the two pursued their literary tasks together. In May, 1841, Emerson wrote of Thoreau, that he "dwells now in my house, and, as I hope, for a twelvemonth to come," and describes him as "a noble, manly youth, full of melodies and inventions."

"The Dial" was greatly indebted to Theodore Parker for the numerous sermons, essays, and book notices that he contributed, and which gave it a point and purpose which it would not otherwise have had. His papers were more popular than anything which appeared in it, and two or three of them, especially that on the Hollis Street Council, helped to sell the whole edition. He contributed to all but one number while Margaret Fuller was the editor, and three long papers from his pen appeared while Emerson conducted the magazine. He sent the editor two love poems, with a note of apology, which is published in Weiss's "Life."

To Amos Bronson Alcott "The Dial" was indebted for its name, but it was not sufficiently the organ of the spiritual philosophy to suit him. He made some selections for its pages from his favorite authors, and he gave to it two series of extracts from his diary. In the last number edited by Margaret Fuller was published a collection of his thoughts, quotations, and correspondence, under the heading, "Days from a Diary." It not having appeared at the time promised, he sent a note to the editor requesting the return of the manuscript, which was published in the next number in introduction to the paper itself. In this note he described his attitude toward "The Dial":

"'The Dial' prefers a style of thought and diction not mine; nor can I add to its popularity with its chosen readers. A fit organ for such as myself is not yet, but is to be. The times require a full speech, a wise, humane, and brave sincerity, unlike all examples in literature, of which 'The Dial' is but the precursor. A few years more will give us all we desire—the people all they ask."

James Freeman Clarke, since so well known as a theologian and preacher, was one of those on whom Margaret Fuller relied to fill the pages of "The Dial." He had been the pastor of the Unitarian Church in Louisville from 1833 to 1840, and from 1836 to

1839 had edited the "Western Messenger," to which both Margaret Fuller and Emerson contributed. In 1840 he returned to Boston, and in 1841 he established the free church where he has preached so long. In 1841 he translated De Wette's "Theodore" for Ripley's "Specimens." He took an active part in the anti-slavery agitation, and he has been a leader in whatever good work his time has afforded. His contributions to "The Dial" were mostly poetical, showing the tendency of transcendentalism to make even the theologian a poet. His most valuable prose contribution was his tribute to the memory of George Keats, brother of the poet, which he has republished in his "Memorial and Biographical Sketches." The little poem on Dante in the first number was written by his sister, Sarah Freeman Clarke. She has long been an ardent student of Dante, as a series of papers in the "Century" for 1884 will testify. She was a pupil of Washington Allston in art, and she has published an account of him in the "Atlantic Monthly." She has lived for several years in Italy, devoting at least a part of her time to painting; she has since been a resident of Newport, and now lives at Marietta, Georgia.

William Ellery Channing, a nephew of his great namesake, and a son of Dr. Walter Channing, was born in Boston, June 10, 1818. He pursued his preparatory studies at Northampton and at the Boston Latin School, then entered Harvard College, but did not graduate. Going to Illinois in 1839, he spent a year and a half in a log cabin built by himself, and in 1840 he was an editor in Cincinnati. On the editorial staff of the "New York Tribune" in 1844, he went to Europe in 1846, and was an editor in New Bedford in 1855. In 1842 he married the younger sister of Margaret Fuller, went to live in Concord to devote himself to literature, and has since given himself to a recluse life of study and authorship. He early wrote verses for the "Boston Journal," and, when he was only twenty-two, Emerson made a collection of his poetry for "The Dial," prefacing it with the heartiest praise. His contributions to the last two volumes were numerous, and included a prose romance, which he left uncompleted. He published a volume of poems in Boston in 1843, and a second series in 1847. In the latter year was published his "Conversations in Rome," a prose work devoted to art and religion. "The Woodman and other Poems" came out in 1849, and "Near Home" in 1858.

He then remained silent until 1871, when he published "*The Wanderer*," with an introduction by Emerson. His next work was a biography of Thoreau, with memorial verses, published in 1873. In many respects this is the best account of Thoreau, as Channing knew him intimately; but it lacks in literary skill, and it is too fragmentary in its character. His poems have never been widely read, though they are highly appreciated by a few admirers. Emerson praised them; but they are too rough and uneven to become popular. In his "*Walden*" and "*Week*" Thoreau described him as "the poet," and Mr. Sanborn has written of him with admiration in his biography of Thoreau. To "*The Dial*" Channing was a frequent contributor of poetry, and some of his best pieces appeared in its pages.

Christopher Pearse Cranch, a son of William Cranch, an eminent jurist and a justice of the United States Supreme Court, was born at Alexandria, March 8, 1813. He graduated at Columbia College in 1831, then at the Harvard Divinity School, and spent two or three years in Louisville as the assistant of Rev. J. F. Clarke. In 1842 he took up art as a profession, and devoted himself to landscape painting. He has spent many years in Europe, but when in this country has lived mostly in New York and its vicinity. At present he resides in Cambridge. He spent a brief period at Brook Farm, and was a contributor to the "*Harbinger*." In 1844 he published a volume of poetry in Philadelphia, which contained many of the poems first published in "*The Dial*." It was dedicated to Emerson "as an imperfect testimony of regard and grateful admiration." In 1856 he published a children's book, illustrated by himself, and called "*The Last of the Huggermuggers*." It was followed the next year by "*Kobboltozo*," a sequel. In 1872 appeared his translation of the "*Æneid*" of Virgil, in blank verse. He aimed to make a literal and concise version, and it has been received with much favor by the public. A little later appeared a volume of fine poetry under the title of "*The Bird and the Bell*," and in 1874 a short poem called "*Satan, a Libretto*." He has been a frequent contributor to "*Putnam's Magazine*," the "*Galaxy*," "*Harper's Monthly*," the "*Atlantic Monthly*," and other magazines. His poems and sketches have shown marked ability, but they have not been collected into any permanent form. Cranch has a great variety of talent, and he is possessed of a de-

cided genius both for art and poetry. He was one of the most frequent contributors of verse to the first two volumes of "The Dial," and he also wrote in prose.

The settlement of Rev. Frederic H. Hedge in Bangor, in 1835, as pastor of the Unitarian Church there, prevented his becoming the editor of "The Dial," and it also kept him from making frequent contributions to its pages. His fine poem called "Questionings" was reprinted in Emerson's "Parnassus," and his one prose article deserves to be remembered. Born in Cambridge, December 12, 1805, he was the son of a professor in Harvard College. He went to Germany with George Bancroft in 1818, and studied there. Returning home, he graduated at Harvard College in 1825, and was the poet of his class. Graduating at the Theological School, he was settled at Arlington, Mass., in 1829. Subsequently he was settled over churches in Bangor, Providence, and Brookline. In 1857 he became the Professor of Ecclesiastical History in the Cambridge Theological School, and in 1872 Professor of German Literature in Harvard College. He has been a frequent contributor to the "Christian Examiner," "Putnam's Monthly," the "Atlantic Monthly," and other periodicals, and his addresses and orations on special occasions have attracted much attention. In 1848 he published a large work on the "Prose Writers of Germany," containing biographical and critical sketches of twenty-eight authors, with extended extracts from their writings, translated mostly by himself. His translations from the German poets, especially Goethe and Schiller, have been marked by skill and beauty. His "Reason in Religion," published in 1865, "Ways of the Spirit," 1877, and "Atheism in Philosophy," 1884, show the vigor and high range of his thinking on theological and philosophical subjects.

John Sullivan Dwight was born in Boston, May 13, 1813. Graduating at Harvard in 1832, he spent the usual time in the Theological School, and was settled at Northampton in 1840, but remained there only a few years. In 1838 he translated the minor poems of Goethe and Schiller, with notes, and they were published as the third volume of Ripley's "Specimens of Foreign Literature." For a short time, at this period, he edited the "Christian Register," in Boston. He was one of the founders of the Brook Farm Community, where he was the instructor in Italian and mu-

sic. He was also one of the editors of the "Harbinger," writing largely on music and in review of books. In 1844 he published a pamphlet on association in connection with education. In 1852 he began the publication in Boston of "Dwight's Journal of Music," which did much to develop a taste for the better kinds of music in this country. Through his efforts the great German composers were familiarized here, and the classical music carefully studied. He has published several essays, addresses and review articles on musical subjects. He has also written on literary subjects in the "Christian Examiner," "Harbinger," the "Æsthetic Papers," and his own journal. To the first volume of "The Dial" he contributed four papers, those on the "Ideals of Every-Day Life" having probably been first used as sermons. To his first paper, on the religion of beauty, a poem was appended, which had previously been published in the "Christian Register." It contained these lines :

"Rest is not quitting  
The busy career :  
Rest is the fitting  
Of self to its sphere.

"'Tis the brook's motion  
Clear without strife,  
Fleeting to ocean  
After its life.

"'Tis loving and serving  
The highest and best ;  
'Tis onwards, unswerving—  
And that is true rest."

This little poem has become one of the household gems of treasured thought in many a home, and it is often quoted in essay, sermon, and conversation. It has been attributed to Goethe, and stanzas from it may often be found in the poetical corners of newspapers so credited. It was written by Mr. Dwight ; and, though a few other short poems from his pen have been published, he has written no other equal to this. He is now the president of the Harvard Musical Association of Boston, and his home is in the rooms of that society.



George William Curtis contributed only one poem to the pages of "The Dial." Born in Providence, he was privately educated, and in 1842 went for one year and a half to Brook Farm, where he continued his studies. Then he spent two years in Concord, devoting himself equally to study and to farm labor. He saw something of Emerson and the other Concord authors; but his account of them in the "Homes of American Authors" contains as much romance as fact. After his return from Egypt, in 1850, he became the New York correspondent of the "Harbinger," writing mostly on musical topics. The poem published in "The Dial" was sent to the editor anonymously.

Charles Anderson Dana was born, August 8, 1819, at Hinsdale, N. H. He entered Harvard College in 1839, but he did not complete the course, owing to a disease of the eyes, although he afterward received his degree. He was one of the founders of the Brook Farm Community, its secretary throughout, the instructor in Greek and German, and the managing editor of the "Harbinger." After leaving Brook Farm he edited the "Boston Chronotype" for a short time. In 1847 he became connected with the "Tribune," and in 1848 one of the proprietors and the managing editor. Subsequently he founded "The Sun," which has attained to a very wide circulation. He edited a "Household Book of Poetry" in 1855. In connection with Ripley, he projected the "New American Cyclopædia," which appeared from 1858 to 1863, and the later edition called the "American Cyclopædia," which was published from 1873 to 1876.

William Henry Channing was born in Boston, May 25, 1810, graduated at Harvard College and the Theological School, and was settled over the Unitarian Church in Cincinnati in 1835. He became one of the most enthusiastic of the transcendentalists, and a zealous believer in Christian socialism. At the same time he was led to look for a union of all Christians on a higher plane of faith and practice. To work out this idea he took charge of an independent congregation or Christian Union in New York. He also published there a weekly journal called "The Present," devoted to his form of socialism. In 1857 he went to England, and became the successor of Dr. James Martineau in Liverpool. Returning to America in 1861, he took charge of the Unitarian Church in Washington. His literary work has been mainly done

in the intervals of his professional labors, but it has been of considerable importance. In 1840 he translated Jouffroy's "Introduction to Ethics" for Ripley's "Specimens." In 1851 he published a two-volume memoir of Rev. James H. Perkins, his predecessor in Cincinnati, and his cousin. After the death of his uncle, Dr. Channing, he wrote his biography in three volumes, a work of much discernment and ability. He was also one of the authors of the "Memoirs of Margaret Fuller." Giving much time and sympathy to the Oriental religions, he embodied the results of his studies in a course of lectures delivered before the Lowell Institute in 1870. He lived in London for many years without pastoral relations, though often heard with delight in the pulpits of both this country and England. His prose contributions to "The Dial" indicate the rhapsody and spiritual fervor of his thought. No one retained so much as he of what was most characteristic of transcendentalism in the "Dial" period. He died in December, 1884, and his biography is being written by Mr. O. B. Frothingham.

James Russell Lowell was just entering on his career as an author when "The Dial" was begun. He published "A Year's Life" in 1841. In January, 1843, with Robert Carter, he began the publication of "The Pioneer," but it failed in a short time. Among the contributors were Poe, Neal, Hawthorne, Parsons, and Dwight. He sent several sonnets to "The Dial," and among those not appearing with his name there may possibly be a few which he wrote. To the "Harbinger" he contributed one or two poems. In a general way he was in sympathy with both enterprises.

Mrs. Ellen H. Hooper was the daughter of William Sturgis, a wealthy Boston merchant, and the wife of Dr. Robert W. Hooper, a Boston physician. She gave promise of much literary capacity; but she died at about the age of forty, and not long after "The Dial" was discontinued. Her contributions in verse were among the best which it gave to the public. A few of her pieces have gained a high reputation among those in sympathy with the form of thought which "The Dial" represented. In the first number was printed the little poem beginning with the line,

"I slept and dreamed that life was beauty,"

which was translated into Italian and attributed to Kant. Another well-known poem was written by her :

“ She stood outside the gate of Heaven and saw them entering in.”

Emerson encouraged her to write, and he had much hope for her poetic genius. To him she addressed one of the finest of her poems. Her son, the present treasurer of Harvard University, collected her poems, had them privately printed, and presented copies to her friends. Her poems are so suffused with private feeling that her family has been very reluctant to have anything written about her, and this has had the effect to keep her from the reputation which she deserves. In the “Disciples’ Hymn-Book,” compiled by Rev. J. F. Clarke, the hymns numbered from 528 to 537, inclusive, were written by her. In “An Old Scrap-Book,” compiled by John M. Forbes, several of her poems are printed, her initials only being given in the index. Half a dozen of her poems are likely to live, and to hold a high place among those pieces which delight a few in each generation. Col. T. W. Higginson speaks of her as “a woman of genius,” and Margaret Fuller wrote of her from Rome: “I have seen in Europe no woman more gifted by nature than she.”

A sister of Mrs. Hooper’s, over the signature of “Z,” was a frequent contributor of poems to the earlier numbers of “The Dial.” This was Caroline Sturgis, afterward the wife of William A. Tappan, who found in Margaret Fuller an intimate friend, and who has published “Rainbows for Children,” “The Magician’s Show-Box,” and other children’s books. She now resides in Boston. Several of the best of Ellery Channing’s early poems were addressed to her. Her husband, William A. Tappan, had a poem in the last volume.

The poem in the first number of the second volume, entitled “The Future is Better than the Past,” has often been credited to Emerson. It first appeared over his name in “Hymns for the Church,” compiled by Rev. F. H. Hedge and Rev. F. D. Huntington, in 1853. Then it was so printed in the “Hymns of the Spirit” by Rev. Samuel Longfellow and Rev. Samuel Johnson, and in Dr. James Martineau’s “Hymns of Praise and Prayer.” It was contributed to “The Dial,” at Emerson’s request, by one of his most ardent disciples, Eliza Thayer Clapp. Miss Clapp

was born in Dorchester, Mass., and has always lived a quiet home-life in that suburb of Boston. The transcendental movement brought new life to her Unitarian faith, and she entered into its spirit with zeal. As a Sunday-school teacher, having charge of a class of girls from ten to fifteen years of age, she prepared her own lessons for their instruction. These were published as "Words in a Sunday-School." A little later, in 1845, another book, prepared in the same manner, was published as "Studies in Religion." These little books were received with much favor by a small circle of readers, such as the Rev. W. H. Furness, who long kept a copy lying on his study-table for constant reference. Miss Clapp has been an occasional contributor of poetry to the "Christian Register," but she has published only a few pieces. The five poems of hers printed in "The Dial" of July, 1841, all appeared there because Emerson solicited their publication. The one which has been so often credited to him is worthy of his genius, and it embodies, as no other poem of the period does, the very heart and spirit of the transcendental movement.

A brief essay was printed in "The Dial" from the pen of Lydia Maria Child, and with her name signed to it. She was an ardent transcendentalist, but she had little connection with "The Dial" and those by whom it was managed.

William Batchelder Greene was born in Boston in 1829, the son of an editor. He graduated at West Point, and did good service during the Seminole War. Leaving the army, he seems to have entered a Baptist theological school, but, becoming more liberal in his theology, entered the Cambridge school, though always claiming to be a Baptist. He was settled for several years over the Unitarian Church in West Brookfield, Mass. He was a zealous believer in social reform. At Brookfield he opened a co-operative store, and he made the pulpit a means of propagating his social theories. Finally abandoning the pulpit he removed to the vicinity of Boston, and there devoted himself to literary work. He had always been a zealous student of theology and metaphysics, mainly through the French language, with which he was very familiar; gave some attention to Oriental literature, translated Job, and published various essays on metaphysical subjects. Being in Paris when the Civil War broke out, he hastened home and was made the colonel of the Fourteenth Massachusetts Volun-

teers. He was stationed during a greater part of the war in the forts about Washington, and under Butler at Bermuda Hundreds. He was zealous, eccentric, arbitrary, and mystical, and very entertaining in conversation. In his later years he became a communist in theory, and a labor-reformer of an extreme type. He was in 1873 an officer of the Boston Labor Reform League, a member of the Boston section of the Internationalists, and the associate of Benjamin R. Tucker and E. H. Heywood. He published a book on national banking, and in 1875 appeared his "Socialistic, Communistic, and Financial Fragments," consisting of his contributions to "The Word" and other radical journals. His earlier publications were an essay called "The Doctrine of Life," a theory which he claimed to have discovered, and essays on Edwards's theory of the will, transcendentalism, the science of history, the doctrine of the Trinity, the incarnation, consciousness as revealing the existence of God, and various cognate topics. In 1871 he published an essay on the "Facts of Consciousness and the Philosophy of Herbert Spencer," and in 1874 an essay in reply to Dr. Clarke's "Sex in Education." He also wrote on mathematical and Masonic subjects. He died at Weston-Super-Mare, England, May 30, 1878. Greene was well known to most of the transcendentalists, though his extreme views were not acceptable to many of them. In November, 1841, Margaret Fuller wrote to Emerson: "How did you like the military-spiritual-heroic-vivacious phoenix of the day?" This was in reference to Greene's essay in "The Dial" discoursing of first principles.

Among those who furnished "The Dial" with only a single contribution was Charles Newcomb, for many years a resident of Providence, and who afterward found a home in England and in Paris. He was early a member of Brook Farm, a solitary, self-involved person, preferring to associate with children rather than with older persons. He read a good deal in the literature of the mystics, and was laughingly said to prefer paganism to Christianity. He had a feminine temperament, full of sensibility, and an independent turn of mind. Emerson was attracted to him, and at one time had great expectations concerning his genius. His paper, called "The Two Dolons," was much discussed and admired by "The Dial" set when it appeared; and it is referred to by Hawthorne in his "Hall of Phantasy." On the 9th of June,

1842, Emerson wrote to Margaret Fuller: "I wish you to know that I have 'Dolon' in black and white, and that I account Charles N. a true genius; his writing fills me with joy, so simple, so subtle, and so strong is it. There are sentences in 'Dolon' worth the printing of 'The Dial' that they may go forth." This paper was given to "The Dial" at Emerson's request, and it is not known that Newcomb has published anything else. In 1850 Emerson said that he had come to doubt Newcomb's genius, having found that he did not care for an audience.

The author of the account of a voyage to Jamaica, in the first and second numbers of the last volume, was Benjamin Peter Hunt. He was a pupil of Emerson's when he taught a district school in Chelmsford, Mass., entered the Theological School in 1832, but did not graduate. He spent some time in the West Indies, and he resided for many years in Philadelphia. He was an earnest friend and disciple of Emerson's.

The article in the first number, on Channing's translation of Jouffroy, and that in the fourth number, on the Unitarian movement in New England, were written by William Dexter Wilson, who was born at Stoddard, N. H., February 28, 1816, and graduated at the Harvard Divinity School in 1838. He preached in Unitarian churches for two or three years, but was not settled, taking orders in the Episcopal Church in 1842. Settled at Sherburne, N. Y., he wrote a work on the Church. In 1850 he was called to the professorship of Moral and Intellectual Philosophy in Geneva College, and in 1868 he was appointed to the same professorship in Cornell University. He holds that position at the present time, as well as being the Registrar. Dr. Wilson has been a contributor to "The Christian Examiner" and other periodicals, to Appletons' "Cyclopædia," and he wrote the article on logic in Johnson's "Cyclopædia." He has also written much on mathematics and logic. Since he has been at Cornell he has published several works of considerable importance. These are, in 1871, "Lectures on Psychology, Comparative and Human"; in 1872, "Introduction to the Study of Metaphysics and the History of Philosophy"; in 1877, "Live Questions in Psychology and Metaphysics," and in the same year a volume on the "First Principles of Political Economy"; in 1883, "Foundations of Religious Belief." His work in philosophy is original and suggestive. In

the organization and management of Cornell University he has borne a leading part.

The author of the essay on Shelley, in the first volume, was John Milton Mackie, who was born in Wareham, Mass., in 1813. He graduated at Brown University in 1832, where he was a tutor from 1834 to 1838. He subsequently resided in Providence, and devoted himself to authorship, but now lives at Great Barrington, Mass. In 1845 he published a life of Leibnitz, in 1848 a life of Samuel Gorton in Sparks's biographies, in 1855 a volume of Spanish travel, in 1856 a life of Schamyl, in 1857 an account of the Chinese insurrection, and in 1864 a volume of Southern travel.

Another of the writers introduced to "The Dial" by Emerson was Charles Stearns Wheeler, a native of Lincoln, Mass., where his father was a farmer, and his grandfather the minister for fifty years. He was a schoolmate with Thoreau in Concord, and they graduated at Harvard together in 1837. Wheeler then pursued a partial course of study at the Theological School. From 1838 to 1842 he was a tutor in Greek and instructor in history in Harvard College. He edited the first American edition of Herodotus, with notes, corresponded with Tennyson and edited his poems, suggested to Emerson the first edition of his poems, and helped him to edit the four volumes of Carlyle's writings which he brought out in this country as his "Miscellanies." In 1842 Emerson described him to Carlyle as "a man whose too facile and good-natured manners do some injustice to his virtues, to his great industry and real knowledge"—a wonderfully felicitous description. Wheeler often gave in his rooms in Cambridge what he called an "æsthetic tea," where Curtis, Newcomb, Samuel Longfellow, and others came together for literary conversation. He was greatly admired by a considerable circle of friends for his studious habits, as a very good fellow, and for his high-minded devotion to the very best things. As a college disciplinarian he was not successful, and became very unpopular with the students. In 1842 he went to Germany to spend two years in study at Heidelberg, but died there in 1843. Many high expectations were doomed to disappointment in his early death. One or two of his letters from Germany to Emerson were published in "The Dial."

A frequent contributor to the last two volumes was Charles Lane, the friend of Heraud and Greaves, of whom Emerson gave

an extended account. When Alcott went to England Lane was publishing the London "*Mercantile Price Current*," and lived at Alcott House. He was a writer for *Heraud's "Monthly Magazine,"* had published several reformatory pamphlets, and translated a French work on Fourier's socialism, to which he prefixed an introductory essay. He was also one of the editors of the "*Healthian*," a journal of radical hygiene. He was a believer in socialism of the Brook Farm type. The manager of Alcott House was Henry G. Wright, a young man of some ability, and the author of several pamphlets on moral and social subjects. Alcott House failing through the death of Greaves, Alcott persuaded Lane and Wright to return with him to America. Lane spent several months in Concord with Alcott, writing for "*The Liberator*," "*The Tribune*," and "*The Dial*." Then the two proceeded to the town of Harvard, about a dozen miles west of Concord, where they bought a farm of one hundred acres. In June, 1843, they began their effort to establish a new form of social existence; but in less than a year it was abandoned. The members of this new paradise, whom the Rev. W. H. Channing called "the Essenes of New England," were A. Bronson Alcott; Mrs. Abigail Alcott; their daughters, Anna Bronson, Louisa May, Elizabeth Sewall, and Abby May; Charles Lane and his son William; Samuel T. Larned; Christopher Greene; Abram Everett; Isaac T. Hecker; Joseph Palmer; Charles Bower; and Anna Page. It is interesting to know that one of the members of this community was afterward widely known in the Roman Catholic Church as "Father Hecker." While at Fruitlands, as this new paradise was called, he wrote an account of it for "*The Tribune*." At the end of the first number of the fourth volume of "*The Dial*" a description of this farm was given to its readers, being written either by Alcott or Lane:

"We have made an arrangement with the proprietor of an estate of about a hundred acres, which liberates this tract from human ownership. For picturesque beauty, both in the near and distant landscape, the spot has few rivals. . . .

"Here we prosecute our effort to initiate a Family in harmony with the primitive instincts in man. . . . It is intended to adorn the pastures with orchards, and to supersede ultimately the labor of the plough and cattle by the spade and the pruning-knife. . . .



"Ordinary secular farming is not our object. Fruit, grain, pulse, garden plants and herbs, flax and other vegetable products for food, raiment, and domestic uses, receiving assiduous attention, afford at once ample manual occupation, and chaste supplies for the bodily needs. Consecrated to human freedom, the land awaits the sober culture of devout men. . . .

"The inner nature of every member of the Family is at no time neglected. A constant leaning on the living spirit within the soul should consecrate every talent to holy uses, cherishing the widest charities. The choice library (of which a partial catalogue was given in 'Dial' No. XII) is accessible to all who are desirous of perusing these records of piety and wisdom. Our plan contemplates all such disciplines, cultures, and habits as evidently conduce to the purifying and edifying of the inmates. Pledged to the spirit alone, the founders can anticipate no hasty or numerous accession to their number. The kingdom of peace is entered only through the gates of self-denial and abandonment; and felicity is the test and the reward of obedience to the unswerving law of love."

In his "Life of Thoreau," Mr. F. B. Sanborn prints a letter from Lane, in which the Fruitlands experiment is described. The serious and pathetic side of the experiment has been portrayed by Louisa May Alcott in one of her shorter stories. After leaving Fruitlands, Lane spent some time with the Harvard Shakers, who were only two or three miles distant; he then joined a community in New Jersey, and finally returned to England, where he resumed his "Price Current," publishing it until his death. Emerson described Lane in "The Dial" article on the English Reformers as "a man of fine intellectual nature, inspired and hallowed by a profound faith." He had many attractive qualities, but he was an extremist in his theories, and was inclined to the most radical forms of individualism. He refused to pay taxes, and he lived on a diet of fruits and grains. He strongly urged that the body must be kept down in order to build up the soul. The review of an essay on transcendentalism in the third volume of "The Dial" was by Lane, the author of the little book discussed being Charles M. Ellis, a Roxbury lawyer.

The article on the English Reformers, written by Emerson, indicates his interest in the theories to better the world which

were so numerous at that period. Carlyle would have laughed or growled at most of them, but Emerson saw the good purpose in such men as Heraud, Greaves, Lane, and Wright. His account of them is indicative of his willingness to listen to all sincere men, however fanatical they might seem to be to others.

Thomas Treadwell Stone was born at Waterford, Maine, February 9, 1801. He fitted for college at Hebron Academy, and graduated from Bowdoin in 1820. He was settled over the Orthodox Church in Andover, Maine, in 1823. He became acquainted with Mary Moody Emerson, and a letter written to her was partly printed in a short paper on transcendentalism, written by Emerson, which appeared in the second volume of "*The Dial*." It is there attributed to a Calvinist; but Mr. Stone had gradually outgrown that faith, and not long after he connected himself with the Unitarians, being settled over the First Church in Salem in July, 1846, where he remained until 1852. Then he became the pastor of the Unitarian Church in Bolton, Mass., and afterward of that in Brooklyn, Conn. He always preached without notes, a thing then quite unusual in New England. In 1854 he published a volume of sermons, which is saturated with the spirit of transcendentalism. In 1856 he wrote for the Unitarian Association a devotional work called "*The Rod and the Staff*," full of the highest spirit of faith and worship. He has also printed several sermons and addresses. He was an earnest advocate of the antislavery cause. Since withdrawing from the ministry on account of age, his residence has been successively at Bolton and West Newton, Mass. He was made a doctor of divinity by Bowdoin College.

Emerson gave to "*The Dial*" several selections from the writings of members of his own family. In the first volume appeared two poems by his first wife, Ellen Louisa Tucker, a native of Boston, to whom he was married in September, 1829. She was a woman of many charms of person and mind, and her verses show that she had the gift of poetic expression. She died in February, 1832. The "*Last Farewell*," of the first number, he selected from the papers of his next younger brother, Edward Bliss Emerson, who studied law with Daniel Webster, broke down in health, went to the West Indies, and died there in the autumn of 1834. In the same number the "*Notes from the Journal of a Scholar*"

were from the papers of Charles Chauncey Emerson, another brother, who graduated at Harvard in 1828, began the practice of law in Concord, but died May 9, 1836. Writing to Carlyle in October, 1835, Emerson said: "Charles Chauncey Emerson is a lawyer now settled in this town, and, as I believe, no better Lord Hamlet was ever. He is our Doctor on all questions of taste, manners, or action. And one of the pure pleasures I promise myself in the months to come is to make you two gentlemen know each other." Holmes described him as the "calm, chaste scholar" in his "Poetry: a Metrical Essay," while Emerson wrote of both brothers in "In Memoriam" and other poems. Both are held in loving memory by those who knew them, and great promise died with them. The betrothed of Charles Emerson was Elizabeth Hoar, much beloved of all who knew her, a woman of a bright and active mind. She wrote but little, though her memoir of Mrs. Samuel Ripley, in the "Worthy Women of our First Century," shows that she might have done excellent work. Only as a translator did she appear in "The Dial."

Samuel Gray Ward was born in Boston, the son of Thomas W. Ward, a banker there. He also began life in Boston as a banker, and he has since been a member of a well-known banking firm in New York, the agents of the great London banking house of Baring Brothers. His life has been that of a man of business, and he has given little attention to literature. He found in Emerson and Margaret Fuller life-long friends, and it was owing to this fact that he became a contributor to "The Dial." Two of his "Dial" poems—those entitled "The Shield" and "The Consolers"—were printed by Emerson in his "Parnassus," but without the author's name. About 1840 he translated from Goethe a volume of "Essays on Art," which was published in Boston. It was at one time proposed that he should prepare a part of the memoirs of Margaret Fuller, which were finally written by Emerson, Clarke, and W. H. Channing. In one of his letters to Carlyle, Emerson describes Ward as "my friend and the best man in the city, and, besides all his personal merits, a master of the office of hospitality."

Jones Very was born in Salem, August 28, 1813. He graduated at Harvard College in 1836, was for two years tutor in Greek there, and at the same time studied theology. In 1843 he

was licensed to preach, but he was never settled. In 1839 he published "Essays and Poems," with the advice and through the aid of Emerson. He occasionally wrote for newspapers in Salem and for the Unitarian periodicals. Many of his poems have been used as hymns in the Unitarian collections. All his writings are marked by a mystic piety and an exalted religious devotion. His poems were reprinted, with a memoir, in 1883.

Charles T. Brooks was born in Salem, June 20, 1813, graduated at Harvard College in 1832, and at the Theological School in 1835. He was settled over the Unitarian Church in Newport, R. I., in 1837, and remained there until 1871, after which he continued to reside in the same city. He translated a volume of miscellaneous poems for Ripley's "Specimens," and he also translated Schiller's "William Tell" and "Homage of the Arts," Goethe's "Faust" (the first part), Richter's "Titan" and "Hesperus," Schefer's "Layman's Breviary" and "World Priest," and a volume of German lyrics. He also published an essay on the old stone mill; "Aquidneck and other Poems" in 1848; a volume of sermons in 1859, and many poems and romances. He died at Newport in 1883. He was a prolific literary worker, and all his work was delicately and truly accomplished. A memoir of Brooks, with selections from his poems, has been published by his successor, Rev. C. W. Wendt .

James Elliot Cabot was graduated at Harvard in 1840, and spent several years in Germany. He lives in Brookline, Mass., and has spent much time in literary and philosophical studies, being also associated for a time with his brother, Edward C. Cabot, well known as an architect. To the "North American Review" he has contributed a few valuable papers, and he has also written one or two papers for the Massachusetts Historical Society. For Agassiz's work on Lake Superior he wrote the narrative of the tour. Before his death Emerson made Mr. Cabot his literary executor, entrusting to his care all his papers, his diary, and his correspondence. With the aid of Dr. E. W. Emerson he has published two new volumes of Emerson's essays and miscellanies, as well as a new and enlarged edition of his poems. At present he is engaged in preparing an extended biography of Emerson.

Jonathan A. Saxton was born in Deerfield, Mass., January 12,

1795. Early a zealous student, he spent two years at Yale, but graduated at Harvard in 1822. He entered the profession of the law, but did not find it to his taste. He edited local journals in Troy, Greenfield, and Northampton. For many years he was a farmer in Deerfield, where he died in September, 1874. He was deeply interested in all the reforms of the day, being one of the earliest of the abolitionists. He wrote much on slavery, temperance, co-operation, and social reforms generally. In the days of the lyceum he had something of a local reputation as a lecturer. It was a great satisfaction to him when his son, Gen. Rufus Saxton, was made the military governor of South Carolina during the Civil War, to be appointed his private secretary, and to do what he could toward the elevation of the freedmen, for whose emancipation he had worked so long in a different way.

John Francis Tuckerman graduated at Harvard College in 1837, and received the degree of M. D. in 1841. He practised his profession for a time, but he was for the greater part of his life a business man, residing in Salem, but having an office in Boston. He died in Salem, in May, 1885.

Benjamin Franklin Presbury was for many years editor of the "Taunton Gazette," to which he contributed literary criticisms of an unusually high order. He also wrote two papers in the "Atlantic Monthly."

In the first number of "The Dial" edited by him, Emerson gave an account of the Chardon Street Bible Conventions, held in Boston in the winter of 1840-'41; and he published in full "the best speech made on that occasion," that of Nathaniel H. Whiting, of South Marshfield, Mass. He described Mr. Whiting in these words: "Himself a plain unlettered man, leaving for the day a mechanical employment to address his fellows, he possesses eminent gifts for success in assemblies so constituted. He has fluency, self-command, an easy, natural method, and a very considerable power of statement. No one had more entirely the ear of his audience." A shoemaker, and devoted to his calling, Mr. Whiting improved his intellectual gifts by reading and such means of culture as came in his way. He has been a prominent citizen of Marshfield, a member of the State Legislature, and for some years connected with the Boston Custom-House. He has been a radical in religion, but greatly interested in theological questions.

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<sup>1</sup> On authority of Thoreau.

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<sup>1</sup> On authority of Thoreau.

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| <p>1. Lectures on the Times. Introductory. R.<br/>             W. Emerson.<br/>         19. Natural History of Massachusetts. H. D.<br/>             Thoreau.<br/>         40. Gifts. W. E. Channing.<br/>         41. The Lover's Song. W. E. Channing.<br/>         41. Sea Song. W. E. Channing.<br/>         42. The Earth-Spirit. W. E. Channing.<br/>         42. Prayer. W. E. Channing.<br/>         43. After-Life. W. E. Channing.<br/>         44. Autumn Leaves. W. E. Channing.<br/>         46. Entertainments of the Past Winter. Mar-<br/>             garet Fuller.<br/>         72. Tact. R. W. Emerson.<br/>         73. Holidays. R. W. Emerson.<br/>         73. The Amulet. R. W. Emerson.<br/>         74. The Castle by the Sea. From Uhland.<br/>             Translated by F. H. Hedge.<br/>         75. Eternity. Charles A. Dana.<br/>         76. Vespers.<br/>         77. Prayers. R. W. Emerson.<br/>         79. (Metrical prayer.) H. D. Thoreau.<br/>         80. (Prayer.) Junius Alcott.<br/>         81. To Shakspeare. W. E. Channing.<br/>         82. Veeshnoo Sarma. R. W. Emerson.<br/>         85. (Lines.)<br/>         86. Fourierism and the Socialists. R. W. Em-<br/>             erson.<br/>         97. The Evening Choir. Jones Very.</p> | <p>99. The World. Jones Very.<br/>         100. Chardon Street and Bible Conventions. R.<br/>             W. Emerson.<br/>         112. The Two Dolons. Charles N. Newcomb.<br/>         123. Agriculture of Massachusetts. R. W. Em-<br/>             erson.<br/>         126. Outward Bound. B. P. Hunt.<br/>         127. Record of the Months.<br/>         127. Borrow's Zincoli. R. W. Emerson.<br/>         128. Lockhart's Spanish Ballads. R. W.<br/>             Emerson.<br/>         129. Colton's Tecumseh. R. W. Emerson.<br/>         130. Hawthorne's Twice-Told Tales. Mar-<br/>             garet Fuller (?).<br/>         131. Hawthorne's Stories for Children.<br/>             Margaret Fuller (?).<br/>         131. Cambridge Miscellany.<br/>         131. (Short Notices.)<br/>         132. Intelligence.<br/>         132. Wilkes Exploring Expedition.<br/>         133. Association of State Geologists.<br/>         133. Harvard University.<br/>         135. (Wordsworth's New Poems.) R. W.<br/>             Emerson.<br/>         135. (Tennyson and Henry Taylor.) R. W.<br/>             Emerson.<br/>         136. Schelling in Berlin. R. W. Em-<br/>             erson.<br/>         136. New Jerusalem Church.</p> |
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| <p>137. Romaic and Rhine Ballads. Margaret Fuller.<br/>         180. The Black Knight. H. D. Thoreau.<br/>         181. Lectures on the Times. The Conservative.<br/>             R. W. Emerson.<br/>         198. The Inward Morning. H. D. Thoreau.<br/>         199. Free Love. H. D. Thoreau.<br/>         200. The Poet's Delay. H. D. Thoreau.<br/>         200. Rumors from an Æolian Harp. H. D.<br/>             Thoreau.<br/>         201. Hollis Street Council. Theodore Parker.<br/>         222. The Moon. H. D. Thoreau.<br/>         222. To the Maiden in the East. H. D. Tho-<br/>             reau.<br/>         224. The Summer Rain. H. D. Thoreau.<br/>         225. The Artist. C. P. Cranch.<br/>         227. English Reformers. R. W. Emerson.</p> | <p>247. James Pierrepont Greaves. Charles Lane.<br/>         256. Dirge. W. E. Channing.<br/>         258. Cromwell. Charles Lane.<br/>         264. The Poet. W. E. Channing.<br/>         265. Lines.<br/>         265. Saadi. R. W. Emerson.<br/>         269. The Gallery. Samuel G. Ward.<br/>         273. Record of the Months.<br/>         273. Tennyson's Poems. Margaret Fuller.<br/>         276. Brownson's Letter to Dr. Channing.<br/>             R. W. Emerson.<br/>         277. Smyth's Lectures on History.<br/>         278. Editor's Table.<br/>         279. Heraud's Lectures.<br/>         279. French Journals.<br/>         280. Schelling in Berlin.</p> |
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NUMBER THREE.

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| <p>281. James Pierrepont Greaves. (Continued.)<br/>             Charles Lane.<br/>         297. Lectures on the Times. The Transcendent-<br/>             alist. R. W. Emerson.<br/>         313. A Song of Spring. W. E. Channing.<br/>         314. Discoveries in the Nubian Pyramids. From<br/>             the German of Dr. Carus. Elizabeth<br/>             Hoar.<br/>         326. Anna. W. E. Channing.<br/>         327. To Eva at the South. R. W. Emerson.</p> | <p>328. The Brook. Caroline S. Tappan.<br/>         329. The River. W. E. Channing.<br/>         329. Life. W. E. Channing.<br/>         330. To ——. W. E. Channing.<br/>         331. The Laws of Menn.<br/>         340. Death. W. E. Channing.<br/>         343. The Life and Character of Dr. Follen.<br/>             Theodore Parker.<br/>         363. The Prometheus Bound. (Translated.) H.<br/>             D. Thoreau.</p> |
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| <p>387. Literary Intelligence.<br/>         387. (Death of Dr. Channing.) R. W. Emerson.<br/>         387. (German topics.)<br/>         388. (German Letter.) C. S. Wheeler.<br/>         398. Schelling's Introductory Lecture in Berlin (trans.). F. H. Hedge.<br/>         404. Record of the Months.<br/>         404. Life of Richter.</p> | <p>406. An Essay on Transcendentalism. Charles Lane.<br/>         411. Letters of Schiller.<br/>         413. Fables of La Fontaine.<br/>         414. Confessions of St. Augustine. R. W. Emerson.<br/>         415. (Notices of Books.)<br/>         416. Goethe and Swedenborg.</p> |
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## NUMBER FOUR.

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| <p>417. A. Bronson Alcott's Works. Charles Lane.<br/>         454. Canova. Margaret Fuller.<br/>         484. Anacreon. (Eleven poems trans.) H. D. Thoreau.<br/>         490. What is Beauty? L. M. Child.<br/>         493. Sayings of Confucius. (Selected.) H. D. Thoreau.<br/>         495. George Keats. James F. Clarke.<br/>         505. To a Stray Fowl. H. D. Thoreau.<br/>         505. Orphics. I. Smoke. II. Haze. H. D. Thoreau.<br/>         506. Sonnets.<br/>         507. To * * *. W. E. Channing.<br/>         508. To ——. W. E. Channing.<br/>         509. The Friends. W. E. Channing.<br/>         511. Europe and European Books. R. W. Emerson.<br/>         522. A Leaf from "A Voyage to Porto Rico." C. C. Emerson (?).</p> | <p>527. Dark Ages. H. D. Thoreau.<br/>         529. Friendship. From Chaucer. Selected by H. D. Thoreau.<br/>         532. Record of the Months.<br/>         532. Bremer's Neighbors.<br/>         532. Bulwer's Last of the Barons.<br/>         533. Fétie's Music Explained.<br/>         534. Borrow's Bible in Spain. R. W. Emerson (?).<br/>         535. Browning's Paracelsus. R. W. Emerson (?).<br/>         535. Zschokke's Sleep Walker.<br/>         536. Heraud's Life of Savonarola. Charles Lane.<br/>         541. Literary Intelligence.<br/>         541. (German Letter.) C. S. Wheeler.<br/>         545. Catalogue of Books. (Brought by Alcott and Lane from England.) A. B. Alcott.</p> |
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## VOLUME IV.—NUMBER ONE.

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| <p>1. The Great Lawsuit. Margaret Fuller.<br/>         48. The Youth of the Poet and the Painter. W. E. Channing.<br/>         59. Ethical Scriptures. Desatir.<br/>         62. Spring.<br/>         63. Abou Ben Adhem. (Leigh Hunt.)<br/>         63. The Song of Birds in Spring.<br/>         64. The Earth. W. E. Channing.<br/>         65. Social Tendencies. Charles Lane.<br/>         87. A Song of Death. George W. Curtis.<br/>         88. Notes from the Journal of a Scholar. (II.) C. C. Emerson.<br/>         92. Manhood. Charles A. Dana.<br/>         93. Gifts. R. W. Emerson.<br/>         96. Past and Present. R. W. Emerson.<br/>         108. An Old Man. W. E. Channing.</p> | <p>104. To Rhea. R. W. Emerson.<br/>         106. The Journey. W. E. Channing.<br/>         107. Notes on Art and Architecture. Samuel G. Ward.<br/>         115. The Glade. W. E. Channing.<br/>         116. Voyage to Jamaica. B. P. Hunt.<br/>         134. Record of the Months.<br/>         134. Pierpont's Antislavery Poems. R. W. Emerson.<br/>         134. Garrison's Poems. R. W. Emerson.<br/>         134. Coffin's America. R. W. Emerson.<br/>         135. Channing's Poems. R. W. Emerson.<br/>         135. Bremer's H. Family.<br/>         135. Intelligence.<br/>         135. Fruitlands. A. B. Alcott.<br/>         136. To Correspondents. R. W. Emerson.</p> |
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## NUMBER TWO.

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| <p>137. Hennell on the Origin of Christianity. Theodore Parker.<br/>         165. A Day with the Shakers. Charles Lane.<br/>         174. The Youth of the Poet and Painter. (Continued.) W. E. Channing.<br/>         186. Autumn. W. E. Channing.<br/>         188. Social Tendencies. (Continued.) Charles Lane.<br/>         205. Ethical Scriptures. (Chinese Four Books. H. D. Thoreau.<br/>         210. Via Sacra. Charles A. Dana.<br/>         211. A Winter Walk. H. D. Thoreau.<br/>         226. The Three Dimensions. R. W. Emerson (?).<br/>         227. Voyage to Jamaica. (Continued.) B. P. Hunt.</p> | <p>244. The Mother's Grief.<br/>         245. Sweep Ho! Ellen Hooper.<br/>         246. The Sail. William A. Tappan.<br/>         247. The Comic. R. W. Emerson.<br/>         257. Ode to Beauty. R. W. Emerson.<br/>         259. Allston's Funeral. W. E. Channing.<br/>         260. To the Muse. W. E. Channing.<br/>         261. William Tell's Song. W. E. Channing.<br/>         262. A Letter. R. W. Emerson.<br/>         270. New Books.<br/>         270. The Huguenots.<br/>         270. Longfellow's Spanish Student. R. W. Emerson (?).<br/>         271. Percival's Poems. R. W. Emerson.<br/>         272. (Notes of Books.)</p> |
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## NUMBER THREE.

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| <p>273. The Youth of the Poet and Painter. (Continued.) W. E. Channing.<br/>         285. Translation of Dante. Samuel G. Ward.<br/>         290. Homer, Ossian, Chaucer. H. D. Thoreau.<br/>         306. Lines. Ellen Hooper.<br/>         307. The Modern Drama. Margaret Fuller.</p> | <p>349. To R.B. [Robert Bartlett]. Charles A. Dana.<br/>         350. Autumn Woods. W. E. Channing.<br/>         351. Brook Farm. Charles Lane.<br/>         357. Tantalus. R. W. Emerson.<br/>         364. The Fatal Passion.—A Dramatic Sketch. W. E. Channing.</p> |
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| 373. Interior or Hidden Life. Charles Lane.                   | 405. The Times. A Fragment. R. W. Emerson. |
| 379. Pindar. (Note and translations.) H. D. Thoreau.          | 407. Critical Notices.                     |
| 391. The Preaching of Buddha. (Selections.) H. D. Thoreau.    | 407. Child's Letters from New York.        |
| 401. Eros. R. W. Emerson.                                     | 407. Channing's Present.                   |
| 402. Ethnical Scriptures. Hermes Trismegistus. H. D. Thoreau. | 407. Hopkins's Address.                    |
|   | 408. Deutsche Schnellpost.                 |

NUMBER FOUR.

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| 409. Immanuel Kant. J. Elliot Cabot.                                 | 473. Fourierism. E. P. Peabody.                          |
| 415. Life in the Woods. Charles Lane.                                | 484. The Young American. R. W. Emerson.                  |
| 425. The Emigrants. From Freiligrath. Charles T. Brooks.             | 507. Herald of Freedom. H. D. Thoreau.                   |
| 427. The Youth of the Poet and Painter. (Continued.) W. E. Channing. | 513. Fragments of Pindar (trans.). H. D. Thoreau.        |
| 455. The Twin Loves. Samuel G. Ward.                                 | 515. The Tragic. R. W. Emerson.                          |
| 458. Dialogue. Margaret Fuller.                                      | 521. Saturday and Sunday among the Creoles.              |
| 469. The Consolers. Samuel G. Ward.                                  | 525. The Moorish Prince. From Freiligrath. C. T. Brooks. |
| 470. To Readers. W. E. Channing.                                     | 528. The Visit. R. W. Emerson.                           |
| 471. The Death of Shelley. W. E. Channing.                           | 529. Ethnical Scriptures. Chaldean Oracles.              |
| 472. A Song of the Sea. W. E. Channing.                              | 537. Millennial Church. Charles Lane.                    |
| 473. To the Poets. W. E. Channing.                                   | 540. Notice of "Human Nature."                           |

NOTE.—I am desirous of completing and perfecting the list of contributors to "The Dial," and shall be thankful for any help to that end. Those who can furnish information may address me at West Dedham, Mass. I also desire further information about the lesser-known contributors. Any errors into which I have fallen I wish to correct.

G. W. C.

## PHILOSOPHY OF RELIGION.

TRANSLATED FROM THE GERMAN OF G. W. F. HEGEL, BY F. LOUIS SOLDAN.

### III.

#### *The Relation of the Philosophy of Religion to the Present Principle of Religious Consciousness.*

If in our own days philosophy is attacked on account of its inquiry into religion, it will not cause us any astonishment if we consider the general characteristic of the times. Whoever tries to occupy himself with the recognition of God and to comprehend his nature through thinking must expect either to be ignored or to be subjected to individual or joint attacks.

The more the cognition of finite things has spread on account of the almost unbounded growth of science through which all departments of knowledge have been expanded beyond the individual horizon, the more has the circle of the science of God been narrowed. There was a time when all knowledge was a knowledge of God. The characteristic of our own time, on the contrary, is that it knows each and every thing, that it knows a mul-

to pieces by words which divide them into parts, elements, classes, but he insists that they do not exist as divisible compounds or anatomies. They are a relation of things rather than the things themselves. What, then, are these things of which they are relations but themselves the relations of other things which are also relations? And what at last do all these relations relate to? To nothing? But a relation that relates to nothing were no relation. And is thy fact, O giddy Zeit-Geist! this one mesh of a net which unweaves the universe and yet has not a single strand? Thinkest thou to catch crows and hold them in so loose a snare? Lift up its pouch and look. No crows are there. Instead of the jet gloss of plumage, with purple-blue reflections, thou seest transient hidings of the sun; what seemed the crooked feet are hills and valleys with their strength of forests and fruitful fields; and that semblance of wings was but a mock of the wind whose rush thou feelest between thy fingers in grasping where the phantoms last appeared.

When old Thor strove in Yotun-land to lift a cat which proved to be the Midgard serpent that coils around the world, and to drain at one swill a horn whose end lay open in the sea, the gods who heard of it laughed a laugh of thunder, and swore he was drunk. What, then, shall we think of thee and the three black crows flown through the meshes of thy strandless net of unrelenting relativities? O too confident Zeit-Geist! Would not a swallow more of Pierian settle thy stomach and unkink thy brain? Might not one deep-drawn thought disclose to thee that a totality of relations which relates to nothing else must relate to itself; that self-relation differs from the relation of one thing to another by its independence amid dependencies, and its permanence under changes; that such a relation, at once both active and passive, both means and ends, both subject and object, exists only in mind which knows itself, in will which determines itself, in personality which throughout the passing phases of knowledge and volition abides, yesterday, to-day, and forever, the same; and that this all-enfolding, all-upholding personality explains the universe in whole and every part infinitely better than thy very fine dust?

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#### *"THE DIAL" AND CORRIGENDA.*

The following corrections have been received since the article on "The Dial" was printed. The extracts made from "The White Lotus of the Good Law" were by Miss E. P. Peabody, and translated from Burnouf. Mr. C. P. Cranch (whose father was Chief Justice of the Supreme Court) spent only one winter in Louisville, supplying the pulpit of Rev. J. F. Clarke and editing "The Western Messenger." At this time the Emerson caricatures were made; but those on "The Dial" came later. Mr. Cranch says: "I don't remember that Clarke made any drawings, but he sometimes suggested

them. I think it was his idea, first, that of illustrating some of the quaint sentences of Emerson. It should be stated, too, that these and subsequent sketches were not intended as anything more than humorous attempts to put into a literal form on paper some of Emerson's quaint sentences. There was no one else I tried my hand on at that time, and the first things I did in that way were really for the private amusement of Clarke and myself and a few other Emersonians; and there was never any intention that they should be known to the public. I always took pains to repudiate any Philistine idea that anything like ridicule was here attempted." Mr. Clarke's statement is quite in agreement with this. Mr. Cranch adds: "It ought to be stated that, though I preached several years in various parts of the country, I was never ordained or settled as a parish minister; and that, though I have given a good deal of time to literary work, I have endeavored to keep mainly to my profession as a painter." He is about to publish a volume of his later and riper poems, which may appear in the course of the year.

Mr. Curtis claims that there was nothing of romance in his paper in the "Homes of American Authors," and that every incident mentioned was an actual occurrence. He had letters from Emerson and Hawthorne before he wrote his paper, to enable him to verify certain details. Mr. Curtis seems to have been misled, however, in regard to some of the incidents he relates. W. H. Channing was ordained in Cincinnati, May 10, 1839, and was not there much before that time. W. B. Greene entered the Baptist Seminary at Newton, Mass. Stearns Wheeler, as Mr. Lowell informs me, was the companion of Thoreau in a first experiment in camping-out on the borders of Lincoln pond. This was during their senior year in college, and the scene of the experiment was but a few miles from Walden pond.

In regard to his own contributions to "The Dial," Mr. Lowell writes me as follows: "I would gladly help you if I could, but have no memoranda which would help me. I think you have noted all my contributions to 'The Dial.' After forty-five years one has forgotten much, and wishes he had never had so much to forget! Till you reminded me of it I had forgotten that I had written for 'The Dial' at all. The teeth of memory loosen and drop out like those of the jaws."

G. W. C.

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## BOOK NOTICES.

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LA REVUE PHILOSOPHIQUE DE LA FRANCE ET DE L'ÉTRANGER. Paraissant tous les mois ; dirigée par TH. RIBOT.

JANUARY, 1880 :

The January number of "La Revue Philosophique" for 1880 contains the following articles :

"The Sense of Color ; its Origin and Development," by A. Espinas.

"The sense of color is inspired in birds and insects through their pursuit of flowers,